

153122

Vocal Score.

THE
SULPAN
OF
MOCHA
COMIC OPERA

IN 3 ACTS

COMPOSED
BY

ALFRED CELLIER.

ENT. STA. HALL.
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VOCAL SCORE { PAPER 4/- NET
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PIANOFORTE SOLO 2/6 NET

London.
ENOCH & SONS,
14 & 14^A GREAT MARLBOROUGH STREET, W.

M 1503
C3953

c

Dedicated to
Sir Arthur Sullivan,
Alfred Cellier.

THE SULTAN OF MOCHA.

CHARACTERS.

SHALLAH (SULTAN OF MOCHA).
ADMIRAL SNEAK.
CAPTAIN FLINT ("WITH A HEART OF STONE").
PETER (A "HEART OF OAK").
LORD CHAMBERLAIN.
GRAND VIZIER.
BLACKWALL BILL.
DOLLY ("THE LASS THAT LOVES A SAILOR").
ISIDORA }
EUREKA } BOTH OF 'EM ONE TOO MANY.
LUCY.
MOGGY.
SARAH.
JANET.
DANIEL DEADLIGHT, }
BOB DUCKETT, } GREENWICH PENSIONERS.
BO'SEN BILL, }
DAVY JONES, }
HATCHWAY JIM, }

GREENWICH PEOPLE, PENSIONERS, WATCHMEN, SLAVES, CORSAIRS, GUARDS, ODALISQUES,
ATTENDANTS, &C., &C.

ARGUMENT.

Dolly, the heroine of the piece, is the ward of a heartless and avaricious uncle named Captain Flint, who desires to turn her charms to profitable account. Dolly, however, is deeply in love with Peter, a chivalrous young sailor in the fleet. She is annoyed by the solicitations of a rich but soulless marine-store dealer, familiarly known as "Admiral" Sneak.

ACT I.

The Scene of the first act is laid at Greenwich, in the park of which holiday folks have assembled to celebrate a national victory over the Spaniards. Dolly enters, and communicates the joyful intelligence of Peter's approaching return. Her companions retire in search of the old pensioners, and Admiral Sneak appears and presses his suit. He is discovered by Captain Flint in the midst of his adorations. A three-cornered quarrel ensues, which ends in the appearance of the watch, a vow of vengeance on the part of Sneak, and the determination of the Captain to sail from the Thames at once, and to take Dolly with him. Peter enters immediately afterwards, followed by the pensioners, with whom he makes merry till the Admiral brings word of Flint's proceedings. Peter resolves upon starting in pursuit; Sneak, with hopes of vengeance, heartily supports his plans; the holiday folks return, and a general sympathetic chorus ends the first act.

ACT II.

In the second act the scene changes to Mocha. Peter's crew are on shore, and Sneak, disgusted and ambitious, has succeeded in provoking amongst them a spirit of disaffection. This leads to a quarrel in the slave market, following which, Dolly, whose uncle has landed at the same place, appears with a troop of slaves, Flint's passion for gain having tempted him to speculate in Circassian beauty. The Sultan of Mocha, appropriately attended, visits the market, and becomes desperately enamoured of Dolly. Her uncle, after a slight pretended demur, parts with her for a very handsome consideration. As she is about to be borne away, Peter and the faithful portion of his crew rush in and rescue Dolly, and bring the second act to a close.

ACT III.

The first scene in the third act shews Peter and his party resting on their perilous way out of the country. While the crew are absent, and Peter is sleeping, Admiral Sneak enters stealthily with his men, and effects Dolly's capture, "restoring" her, we are to suppose, to the Sultan. The scene changes to the gardens and palace of the Monarch of Mocha, where the dancing girls of the Harem are seen disporting themselves. They are followed by Eureka and Isidora, jealous and beautiful expectants of the Sultan's hand. Dolly has, however, changed for a moment the current of his Majesty's affections. Peter, disguised as a pilgrim, daringly appears before the Sultan while Dolly is present. He is, however, discovered and seized, his release being made conditional upon Dolly's consent to the Sultan's proposal. In the midst of her perplexity Isidora suggests the scheme by which her lover may be saved without permanently compromising herself. Isidora, veiled, appears as Dolly; the marriage ceremony is effected, and the Sultan discovers, too late, that women, as well as men, are deceivers. With characteristic capriciousness, he yields more nobly to fate than the circumstances absolutely suggested, and acknowledges the worthy claims of Dolly and Peter to each other's love; and so the lengthy and trying vicissitudes of the faithful pair resolve themselves into joy, amid the jubilant congratulations of the court, and the determination of every one present to "Sail away with Peter."

INDEX.

ACT I.

	Page
PRELUDE,	1
No. 1.—CHORUS,	"Here's three times three," 4
No. 2.—SONG,	"Let the Lords of legislation," 14
No. 3.—BALLAD,	"The Letter," 17
No. 4.—SOLO AND CHORUS,	"He is returning," 20
No. 5.—COUPLETS,	"The Telescope," 27
No. 6.—TRIO AND CHORUS,	"How now, what's the row," 32
No. 6 (<i>bis</i>).—TRIO AND CHORUS,	"How now, what's the row," 36
No. 7.—BALLAD,	"'Twas sad when I and Dolly parted." 40
No. 8.—THE PENSIONERS' CHORUS,	"The Amarynthus was our gallant frigate named," 42
No. 8 (<i>bis</i>).—THE TOAST,	"The Island tight," 45
No. 9.—DRINKING SONG,	"Pipes and Grog," 46
No. 10.—SOLI AND CHORUS,	"We'll sail away with Peter," 49

ACT II.

ENTR'ACTE,	56
No. 11.—SONG,	"I love the Ocean," 58
No. 12.—DUO AND CHORUS,	"Now tremble, you traitor," 60
No. 13.—CHORUS OF SLAVES,	"O Caspian," 67
No. 14.—SONG,	"Woman's Rights," 70
No. 15.—SOLI AND CHORUS,	"But beware," 72
No. 16.—PROCESSION MUSIC AND SULTAN'S SONG, "Sultan am I,"	74
No. 17.—SONG,	"Come buy, come buy," 80
No. 17 (<i>bis</i>).—SLAVE DANCE,	84
No. 18.—DUO AND CHORUS,	"Sweet Hannah or Alice," 85
No. 19.—TRIO AND CHORUS.	"You'd better stay with me at Mocha," 90

ACT III.

ENTR'ACTE,	95
No. 20.—CHORUS,	"A Sailor's love," 96
No. 21.—YAWNING SONG,	"I really am so sleepy," 100
No. 21 (<i>bis</i>).—MUSSETTE,	102
No. 22.—SLUMBER SONG,	"Close, thou gentle sleep," 102
No. 23.—MELOS,	106
No. 24.—CHORUS OF ODALISQUES,	"From chambers most mysterious," 107
No. 25.—TRIO,	"It's very perplexing," 110
No. 26.—BALLAD,	"Unrequited love," 114
No. 27.—BARCAROLE,	"My Boat is on the shore" 116
No. 28.—BALLET MUSIC,	120
No. 29.—CHORUS,	"We are sober, we are steady," 121

THE SULTAN OF MOCHA.

PASTORALE.

Prelude.

Alfred Cellier.

Andante.

PIANO. *P Legato.*

mf

f



A musical score for a piano piece, consisting of six systems of music. Each system has a grand staff with a treble and bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. The first system begins with a mezzo-forte (*mf*) dynamic. The second system continues the melodic and harmonic development. The third system features a key signature change to one flat (Bb) in the fourth measure. The fourth system shows a crescendo leading to a forte (*f*) dynamic. The fifth system maintains the forte dynamic with more complex rhythmic patterns. The sixth system begins with a decrescendo (*dim.*) and ends with a pianissimo (*pp*) dynamic. The piece concludes with a double bar line.

CHORUS.

Nº 1.

Here's three times three.

Allegro Moderato.

PIANO. *ff*

TENORS & BASSES.

ff

Here's three times three for the lads at sea Who have lower'd the flag of

ff

Spain And one cheer more for the girls on shore Who welcome them back a -

THE SULTAN OF MOCHA

gain Then three times three for the lads at sea Who have lower'd the flag of

Spain And one cheer more for the girls on shore Who wel. come them back a -

gain. Come

p

The musical score consists of two systems. The first system has a vocal line for Sopranos and a piano accompaniment. The vocal line has lyrics: "gain Then three times three for the lads at sea Who have lower'd the flag of". The piano accompaniment features a melody in the right hand and chords in the left hand. The second system continues the vocal line with lyrics: "Spain And one cheer more for the girls on shore Who wel. come them back a -". The piano accompaniment continues with similar textures. A third system shows the vocal line with lyrics "gain. Come" and the piano accompaniment with a dynamic marking *p* (piano).

fid_dler set the ring And fid_dle it while we sing. la la la la la la

la la la la la la la la la la la la

la Thro' bat - tles and scars, hur - rah for our

ff

The musical score is written for voice and piano. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 2/4. The score consists of six systems. The first system shows the vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with 'la' notes and the piano accompaniment. The third system continues the vocal line with 'la' notes and the piano accompaniment. The fourth system continues the vocal line with 'la' notes and the piano accompaniment. The fifth system continues the vocal line with lyrics and the piano accompaniment. The sixth system continues the vocal line with lyrics and the piano accompaniment. The piano accompaniment features various chords and melodic lines, including a prominent eighth-note pattern in the first system and a more complex, flowing pattern in the second system. The final system includes a forte (*ff*) dynamic marking.

The musical score is written for a vocal soloist and piano accompaniment. It consists of six systems of music. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass and treble clefs, also with a key signature of one sharp. The lyrics are written below the vocal line. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as dynamic markings like '8' (forte) and 'f' (forte).

tars And hur - rah for George the King Hur

rah for George the King hur - rah..... Then three times

three for the lads at sea Who have lower'd the flag of Spain And

one cheer more for the girls on shore Who welcome them back a - gain

TENORS SOLO.

Their fame at sea we all a - gree Has

set the world a - gog And on land what sight gives more de - light Than a

tar with his lass and grog The foe he daren't de - fy That in

Pol - ly's charms doth lie And conq' - ring ships in Pol - ly's lips And

in her melting eye And conq' - ring ships in Pol - ly's lips And

ritard.
in her melt - - - ing eye.

rit. *f*

SOPRANOS.
Come fid - dler set the ring And fid - dle it while we sing la

p

la la la la la la la la la la la

la la la la la la la Thro' bat - tles and

hur - rah for our tars And hur -

ff

SCARS.

THE SULTAN OF MOCHA.

rah for George the King Hur - rah for George the

King hur - rah..... Then three times

three for the lads at sea Who have lower'd the flag of

THE SULTAN OF MOCHA.

The musical score is written for voice and piano. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#). The tempo is marked with a dotted line and the number 8. The lyrics are: "rah for George the King Hur - rah for George the", "King hur - rah..... Then three times", and "three for the lads at sea Who have lower'd the flag of". The piano part features a rhythmic pattern of eighth notes and chords.

Spain Hur - rah hur - rah hur -

rah for George the King Hur - rah hur -

ritard.

rah hur - rah for George the King.

ritard. *Hornpipe.* *mf*

Detailed description: This musical score is for a song, likely a march or patriotic tune. It consists of two systems of vocal and piano parts. The first system has two vocal staves and a piano accompaniment. The vocal parts sing 'Spain Hur - rah hur - rah hur -'. The piano accompaniment features a melody in the right hand and chords in the left hand. The second system continues the vocal parts with 'rah for George the King Hur - rah hur -'. The piano accompaniment continues with similar patterns. The third system shows the vocal parts singing 'rah hur - rah for George the King.' with a 'ritard.' (ritardando) marking. The piano accompaniment also has a 'ritard.' marking. The fourth system begins with a 'ritard.' marking, followed by a 'Hornpipe.' section in 2/4 time, marked 'mf' (mezzo-forte). The piano accompaniment in the Hornpipe section features a lively melody in the right hand and a steady bass line in the left hand.



SONG.

Let the Lords of legislation.

Nº 2.

Tempo di Polka.

PIANO.

p

mf

f

ff

f

THE SULTAN OF MOCHA.

DOLLY.

(Laughing.)

Let the lords of legis - la - tion. ha. ha. ha! ha. ha.
Hap - py maid that loves a sai - lor, ha. ha. ha! ha. ha.

p

ha! Write des - pat - ches for the na - tion ha, ha, ha! ha, ha,
ha! Who from port will speed to hail her, ha, ha, ha! ha, ha,

mf

ha! Sim - ple folk be - lieve them true, States - men scheme and Whigs or
ha! Tempt - ed by no art - ful jade Folks may rave, and knaves in

p

To - ries (Nought I fear now my love's near.) share un - hurt our sea - men's
of - fice (Nought I fear now my love's near.) Tax new Eng - land's teas and

THE SULTAN OF MOCHA.

ritard.

glo - ries (Nought I fear now my love's near) For my Pe - ter } back re -
cof - fees (Nought I fear now my love's near) 'Tis my Pe - ter }

ritard. *mf*

turning Writes to me here you see And my love with rap - ture

1st *2nd*

burning Will come back and mar - ry me. me.

f

tr

BALLAD.

The Letter.

No 3.

Andante

PIANO.

The piano introduction is in E-flat major, 3/4 time, marked Andante. It consists of two staves. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. A piano (p) dynamic marking is present.

DOLLY.

Ah.....

The vocal part for Dolly begins with a wavy line indicating a melisma on the word 'Ah'. The piano accompaniment continues with a similar eighth-note pattern in the left hand and chords in the right hand. A piano (p) dynamic marking is present.

Yes 'tis my Pe - ter home re - turn - ing With joy he greets his

The vocal part continues with the lyrics 'Yes 'tis my Pe - ter home re - turn - ing With joy he greets his'. The piano accompaniment remains consistent with the eighth-note accompaniment. A piano (p) dynamic marking is present.

na - - tive shore For those delights all o - thers spurning His

The vocal part continues with the lyrics 'na - - tive shore For those delights all o - thers spurning His'. The piano accompaniment continues with the same eighth-note accompaniment. A piano (p) dynamic marking is present.

THE SULTAN OF MOCHA.

Dol - ly must re - store Part - ed no more by roll ing

tides 'Tis but a day that now di - vides

And in each other's tender arms love We live..... once more

p

From du - ty's call at length re - leased love I fly my dar - ling

fair to you Time and rude seas have but increased love My

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'fair to you Time and rude seas have but increased love My'.

deep de - vo - tion true Oh, but to meet, no more to

The second system continues the melody and accompaniment. The lyrics are 'deep de - vo - tion true Oh, but to meet, no more to'.

part Oh but to press you to my heart

The third system continues the melody and accompaniment. The lyrics are 'part Oh but to press you to my heart'.

Till all this tender bliss we share love A - diu..... A - diu.

The fourth system concludes the piece with a final flourish in the vocal line. The lyrics are 'Till all this tender bliss we share love A - diu..... A - diu.'.

SOLO & CHORUS.

N^o 4.

He is returning.

Allegro.

PIANO.

The piano introduction consists of two systems. The first system is in 2/4 time, marked 'Allegro', and features a melody in the right hand with a forte dynamic. The second system continues the melody and includes a key signature change to three flats (B-flat major/D-flat minor) and a 3/4 time signature change at the end.

Tempo di bolero.

DOLLY.

The first system of the vocal melody and piano accompaniment is in 3/4 time, marked 'Tempo di bolero'. The vocal line begins with the lyrics 'With joy..... en - trance - ing my'.

The second system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics 'heart..... is..... dance - ing Past grief en - hance - ing en -'.

The third system concludes the vocal melody and piano accompaniment. The vocal line includes the lyrics 'hance - ing my pre - sent bliss He..... is re - turn - ing for'.

THE SULTAN OF MOCHA.

whom..... I'm..... yearn - ing My... cheek still burn - ing still

burn - ing with his last..... kiss

f He is re -

He..... is re - turn - - - ing

turn - - - ing

p

He is re

He is re - - turn - ing

turn - ing For whom I'm yearn - ing

My cheek still burn - ing With his last kiss.

He is re - - turn - ing

THE SULTAN OF MOCHA

How..... glad the meet - ing How sweet..... the

f How glad the meet - ing How sweet the

greet - ing Life is too fleet - ing to part a -

greet - ing Life is too fleet - ing to part a -

THE SULTAN OF MOCHA.

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a single vocal staff with lyrics. The second system has a vocal staff and a piano accompaniment (grand staff). The third system also has a vocal staff and a piano accompaniment. The piano part features arpeggiated chords and flowing sixteenth-note passages. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Dynamics include *f* (forte) and *8va* (octave up).

gain Ah

gain How glad the

mf

..... Ah

meet - - ing How sweet the greet - - ing

THE SULTAN OF MOCHA

Detailed description: This is a musical score for a song titled 'The Sultan of Mocha'. It consists of vocal staves and piano accompaniment. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 3/4. The score is divided into two systems. The first system includes a vocal line with lyrics 'gain' and 'Ah', a vocal line with lyrics 'gain', 'How', 'glad', and 'the', and a piano accompaniment. The piano part features a melody in the right hand and chords in the left hand, with a mezzo-forte (*mf*) dynamic marking. The second system includes a vocal line with lyrics '.....' and 'Ah', a vocal line with lyrics 'meet - - ing', 'How', 'sweet', 'the', and 'greet - - ing', and a piano accompaniment. The piano part continues with a similar melodic and harmonic structure.

Ah..... Ah.....

Life is too fleet - ing to part a

gain Life is too fleet - ing to part a - gain

THE SULTAN OF MOCHA.

The musical score is written for voice and piano. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the vocal melody with lyrics 'Ah..... Ah.....' and 'Life is too fleet - ing to part a'. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. The second system continues the vocal melody with lyrics 'gain Life is too fleet - ing to part a - gain'. The piano accompaniment continues with similar patterns, ending with a final chord. The title 'THE SULTAN OF MOCHA.' is printed at the bottom of the page.

A musical score for a piece titled "THE SULTAN OF MOCHA." The score is written for voice and piano. The key signature is B-flat major (two flats), and the time signature is 4/4. The vocal part begins with a melodic line in the first staff, followed by lyrics. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic pattern. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The lyrics are: "Ah... To part a - - gain Life is too fleet - ing to part a - gain. Life is too fleet - ing to part a - - - gain. Life is too fleet - ing to part a - - - gain." The score ends with a double bar line.

mf To part a - - gain Life is too fleet - ing to part a - gain

Life is too fleet - ing to part a - - - gain.

Life is too fleet - ing to part a - - - gain.

Life is too fleet - ing to part a - - - gain.

f

COUPLETS.

Nº 5.

The Telescope.

SNEAK.

PIANO. *f* *p*

Ah! do not think the

gushing tide Of love with frowns to turn aside Or deem the heart thy charms possess Can

rit. *a tempo.*

yield but to its one suc-cess. I love must love tho' fate and thou For ev-er mock my

rit. *a tempo.*

rit.

ardent vow Why dream of faithless sail-lor men, Say, Dol-ly you'll be mine and then My

THE SULTAN OF MOCHA.

yards and spars And capstan bars My spikes and nails And flags and sails My ropes and blocks And

oilskin frocks My seamen's kits And cheap out-fits My masts and oars And general stores My

canvass new My anchors true And all the tack-le in my shop Shall be your pro-per-

ty. So pray ac-cept this te-les-cope And in the bo-som

raise a hope So pray ac-cept this te-les-cope Of Ad-mi-ral Sneak.

ff *mf* *ff*



DOLLY.

Ah! do not think the gushing tide Of

p

 Musical score for Dolly's first line. The vocal line begins with a whole rest followed by a half note 'Ah!'. The piano accompaniment continues with the arpeggiated pattern.

rit.

love with words to turn aside Let some tired heart thy charms possess Long waiting for its

rit.

 Musical score for Dolly's second line. The vocal line continues with the lyrics. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left.

a tempo

one suc_ess I love must love nor fate and thou For ev_er tempt my ardent vow Talk

a tempo.

 Musical score for Dolly's third line. The vocal line continues with the lyrics. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left.

rit.

not to me of sai_lor men, Be yours, in _ deed! not I tho' then Your

colla voce.

 Musical score for Dolly's fourth line. The vocal line continues with the lyrics. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left.

THE SULTAN OF MOCHA.

yards and spars And cap - stan bars Your spikes and nails And

ff

flag and sails Your ropes and blocks Your oil - skin frocks Your sea - men's kits And

cheap out - fits; Your masts and oars And ge - ne - ral stores Your can - vass new Your

mf

an - chors true And all the tack - le in your shop Won't be my pro - per -

ty. So I'll not ac - cept your te - les - cope Nor in your bo - som

raise a hope I'll not ac - cept the te - les - cope Of Ad - mi - ral

DOLLY.

Sneak I'll not ac - cept your te - les - cope Nor in the bo - som

SNEAK.

Oh then ac - cept this te - les - cope And in the bo - som

FLINT.

You dare ac - cept his te - les - cope Or in the bo - som

raise a hope I'll not ac - cept your te - les - cope, Ad - mi - ral Sneak.

raise a hope Oh then ac - cept this te - les - cope Of Ad - mi - ral Sneak.

raise a hope You dare ac - cept a te - les - cope Of Ad - mi - ral Sneak.

ff

TRIO & CHORUS.

How now, what's the row.

No 6.

Allegretto.

PIANO. *ff*

FLINT.

A - way, ere you, your

DOLLY.

0

SNEAK.

Re - venge, Ah, ah We'll yet her spi - rit tame

FLINT.

guardian's wrath inflame Away, ere you, your guardian's wrath inflame

THE SULTAN OF MOCHA.

help, O help, O help in hon - our's name, O

A -

help, O help, O help in hon - our's name

Re - venge Ah, ah I'll spoil her lit - tle game Re -

way ere you your guar - dian's wrath in - flame A -

O help, O help, O help in hon - our's name O help, O help, O

venge, re - venge I'll yet her spi - rit tame Re - venge re - venge I'll

way ere you your guar - dian's wrath in - flame A - way ere you your

C
THE SULTAN OF MOCHA.

help in hon - our's name O help, O help, O

spoil her lit - tle game Re - venge Ah, ah I'll

guar - dian's wrath in - flame A - way ere you your

f

help in hon - our's name O help, O help, O

yet her spi - rit tame Re - venge re - venge I'll

guar - dian's wrath in flame A - way ere you your

help in hon - our name, O help, O help, O

spoil her lit - tle game

guar - dian's wrath in - flame

agitato.

mf

help in hon-our's name O help, O help, O

Re - venge Ah, ah I'll

A - way ere you your

help in hon-our's name O help, O help in honour's name.

spoil her lit - tle game Re - venge Ah, ah I'll spoil her game.

guardian's wrath in flame A - way ere you my wrath in flame.

The Watch

CHORUS. TENORS.

We are the watch come what's your little game.

BASSES.

We are the watch come what's your little game.

THE SULTAN OF MOCHA.

TRIO & CHORUS.

Nº 6. bis.

How now, what's the row.

Allegretto. TENORS & BASSES.

How now what's the row We're va-liant and cou-

PIANO. *ff*

ra - geous We show our man - ly phiz When - ere we hear there is A

DOLLY.

Help now stop the row You're va-liant and cou-

des - p'rate scene out - ra - geous How now stop the row We're va-liant and cou-

ra - geous And res - cue is your bu - si - ness When treat - ment is Un -

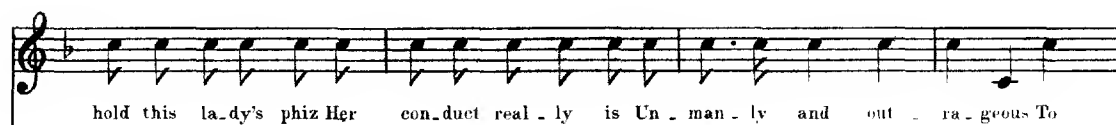
ra - geous We show our man - ly phiz When - ere we hear there is A

THE SULTAN OF MOCHA.

SNEAK.



FLINT.



FL. & Obs.



DOLLY.

Help now stop the row Help now stop the
 strike, I vow I feel I'm quite cou - ra - geous Be - hold this la - dy's phiz Her
 now stop the row You're va - liant and cou - ra - geous We show our man - ly phiz When
 row You're man - ly and cou - ra - geous Help
 con - duct real - ly is Un - man - ly and out - ra - geous To strike I
 ere we hear there is A des - p'rate scene out - ra - geous How now stop the
 now stop the row You're va - liant
 vow, I feel I'm quite cou - ra - geous Be - hold this la - dy's phiz Her
 row We're va - liant and cou - ra - geous We show our man - ly phiz When

THE SULTAN OF MOCHA.

va - liant and cou - ra - geous Help now, help
 con - duct real - ly is Un - man - ly and out - ra - geous I vow I
 ere we hear there is A des - p'rate scene out - ra - geous A des - - - p'rate

now help now, help now.
 feel cou - ra - - - geous,
 scene out - ra - - - geous.

THE SULTAN OF MOCHA.

BALLAD.

Nº 7.

" 'Twas sad when I and Dolly parted."

Moderato.

PIANO.

PETER.

1. 'Twas sad when I and Dol - ly part - ed For she was fair and
2. How oft at sea have I been dreaming My Dol - ly still was

I was true And we were well nigh bro - ken - heart - ed When last we
at my side And woke to find a bright star beaming Like hope, a -

kiss'd and said A - diu! With ten - der sighs her
cross the dark - ning tide. Some - times a - loft that

THE SULTAN OF MOCHA.

breast was heav - ing Her salt, tears were fall - ing down like rain "Fare -
star would greet me With tend' - er ray and not in vain For

pp

well my love" I cried "I'm leav - ing But heav'n will bring me
here where Dol - ly waits to meet me Kind heav'n has brought me

back a - gain Ah Ah
back a - gain Ah Ah

1. Ah.....
Ah.....
2. Ah.....
Ah.....

mf

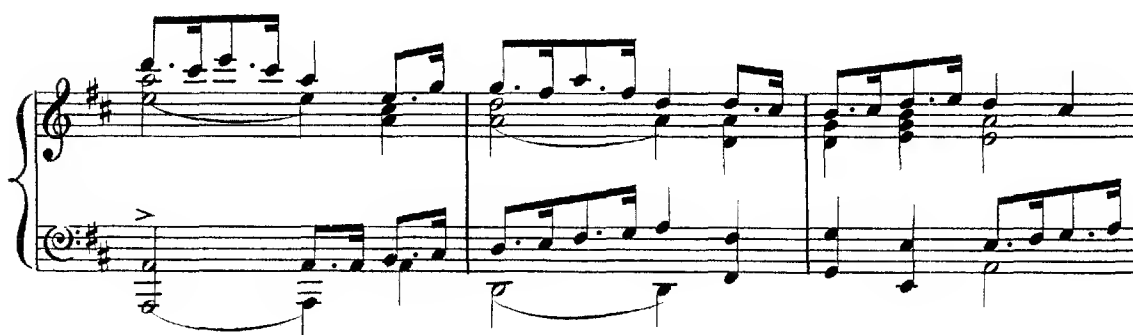
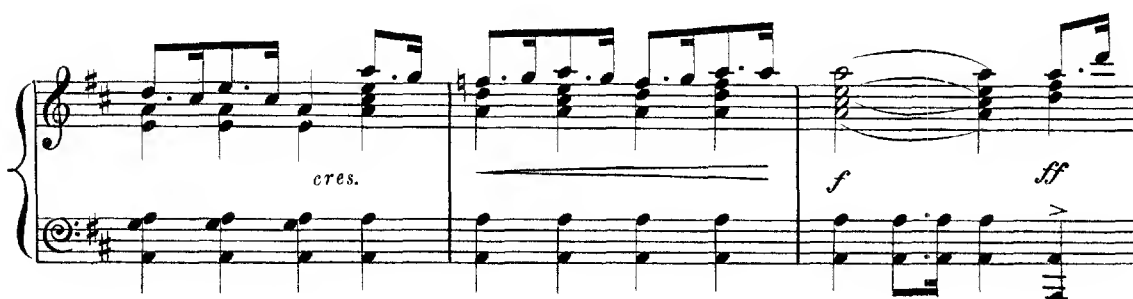
dim

THE PENSIONER'S CHORUS.

No 8.

Maestoso e sempre staccato.

PIANO.



Ad lib.



THE SULTAN OF MOCHA.

1. The A - ma - rynthus was our gal - lant fri - gate nam'd She bore brave
2. Old Neptune brought brave Mars to see the fray When "Board the

An - son's co - lours at the main In many a tough sea -
foe' he heard our cap - tain call Now o'er her lof - ty bul - warks

fight we made her fam'd But she will nev - er face the foe a - gain "A
fierce we cut our way The Span - iards yield and down their co - lours haul But

sail!" the mast - head watch he gai - ly cried And a - way the A - ma - ryn - thus
"vast your cheers, you no - ble Bri - tish crew See the A - ma - ryn - thus sett - ling

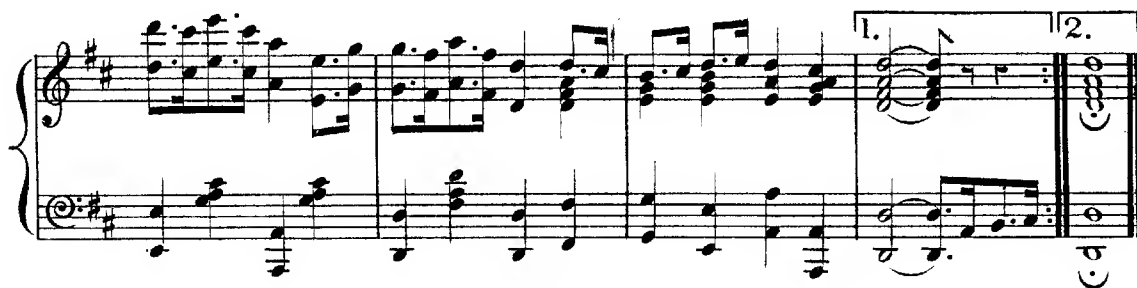
flew A wind ward tack the wi - ly Span - iard tried "Bout
down A cross the tide she'll fly no more with you To

ship" we'll try it too } Nay lads just three times three For
vic - tory and re - nown }

hearts of oak are we And a - gainst the fleet of Spain We'll

clear the decks a - gain For the is - land that dares to be free,

THE SULTAN OF MOCHA.



Nº 8. bis.

THE TOAST.

Quasi recit.

PETER.

 The vocal line for Peter begins with a recitative-like melody. The piano accompaniment starts with a melody in the right hand and a bass line in the left hand, marked *mf*. The lyrics are: "The is - land tight we love so much; With".

The vocal line continues with the lyrics: "ne'er a fleet to beat her: The sai - lor lads that make her such, And the". The piano accompaniment continues with a steady bass line and a melody in the right hand.

The vocal line concludes with the lyrics: "lass that waits for Pe - ter." The piano accompaniment features a more active melody in the right hand, including some triplets, while the left hand remains steady.

THE SULTAN OF MOCHA.

DRINKING SONG.

Nº 9.

"Pipes & Grog."

Andante.

PIANO.

The piano introduction is in 6/8 time, marked Andante. It features a treble and bass staff. The treble staff begins with a melody of eighth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. A first ending bracket is shown above the treble staff, leading to a repeat of the melody.

PETER.

Peter's vocal entry is on a single staff. The melody is simple, consisting of a few notes. Below the staff, two versions of the lyrics are provided: "1. Thro'" and "2. This". The piano accompaniment continues with a steady rhythm of chords and eighth notes.

The first verse of the song. The vocal line is on a single staff, and the piano accompaniment is on a grand staff. The lyrics are: "storms and thro' tem - pests the sai - lor steers From truth nev - er va - ries, from dar - ing old salt here dis - mast - ed and torn Whose sheer hulk has weather'd the". The piano accompaniment consists of chords and eighth notes.

The second verse of the song. The vocal line is on a single staff, and the piano accompaniment is on a grand staff. The lyrics are: "cou - rage nev - er veers; Yet lands - men would fight and the storm, His last voy - age". The piano accompaniment continues with chords and eighth notes.

THE SULTAN OF MOCHA.

score down a mark in his log And say he's too fond of his
o - ver he shuts up his log What can cheer him a - float like his

pipe and his grog. Our boat - swain
pipe and his grog? And we sim - ple

own when the wea - ther was fine, With three
sai - lers, who roam o'er the wave, Thro''

sheets in the wind took to cross - ing the line
bat - tle and tem - pest our coun - try to save

..... But our boat - swain got out of his course, as I jog, By for -
 When blest with our sweet - hearts we lay by our log Say

CHORUS.

get - ting to run out his pipe and his grog But our boat - swain got out of his
 can you de - ny us our pipe and our grog When blest with our sweet - hearts we

course as I jog By for - get - ting to run out his pipe and his grog.
 lay by our log Say can you de - ny us our pipe and our grog.

D.C.

ff

FINALE.
SOLI & CHORUS.

Nº 10.

"We'll sail away with Peter!"

Allegro.

PIANO.

The piano introduction consists of two systems of music. The first system is in 2/4 time, with a key signature of one sharp (F#). The melody is in the right hand, starting with a quarter note F#4, followed by eighth notes G4, A4, B4, and C5. The left hand provides a harmonic accompaniment with chords. The second system continues the melody and accompaniment for four measures.

TENORS & BASSES.

1. We are so - ber, we are

The vocal entry for Tenors and Basses begins with a single measure of rest in the vocal line. The piano accompaniment continues with a steady eighth-note pattern in the right hand and chords in the left hand.

The vocal line continues with the lyrics "steady For the voyage we are ready, To the Tropics or the". The piano accompaniment provides a steady harmonic support with eighth-note patterns in the right hand and chords in the left hand.

The vocal line continues with the lyrics "Me-di-ter-re-a-nean sea We'll sail a-way with Peter And his". The piano accompaniment continues with the same eighth-note pattern and chords.

THE SULTAN OF MOCHA.

sweet heart if we meet her Like a lady we will treat her For a gallant lot are

SOPRANOS.

we
They are so - ber they are stea - dy For the voy - age they are
We are so - ber we are stea - dy For the voy - age we are

rea - dy To the Tro - pics or the Me - di - ter - re - a - nean sea They'll
We'll

THE SULTAN OF MOCHA.

sail a-way with Pe-ter And his sweet-heart if they we meet her Like a

This system contains the first two staves of music. The vocal line (treble clef) features a melody with eighth and sixteenth notes. The piano accompaniment (grand staff) consists of chords and moving lines in both hands.

la-dy they will treat her When they sail a-way with Peter Like a la-dy they will treat her For a

This system contains the next two staves. The vocal line continues with a similar melodic pattern. The piano accompaniment features a more active bass line with eighth notes.

gallant lot are they, They'll sail a-way with Pe-ter And his sweet-heart if they we we, We'll

This system contains the final two staves. The vocal line concludes with a phrase that includes a key signature change to D major. The piano accompaniment ends with a series of chords, including a double fermata (ff) in the right hand.

meet her Like a la - dy they will treat her For a gal - lant lot are they. we.

2nd & 3rd Verse.

(Sneak.) We on - ly wish to sti - p'l - ate That ev' - ry jol - ly
(Peter.) With wea - pons here we bris - tle And I war - rant lads that

chip 'll Get his share of tin and tip - ple And now and then the
this 'll Spoil their pret - ty lit - tle whis - tle We can sink a ves - sel

fun. (Peter.) Of a lit - tle buc - can - eer - ing When we're down the Chan - nel
too. (Sneak.) For we've got a lit - tle gim - let That 'll make a lit - tle

steer - ing And we meet a do - mi - neer - ing Lit - tle ship with - out a
in - let For the wa - ter; now, then. Jim, let Our young skip - per see the

CHORUS.

gun
crew They are so - ber they are stea - dy For the voy - age they are
We are so - ber we are stea - dy For the voy - age we are

p

rea - dy To the Tro - pics or the Me - di - ter - re - a - nean

THE SULTAN OF MOCHA.

sea For they'll sail a way with Pe-ter And his sweet heart if they we'll

meet her Like a la-dy they will treat her When they sail a way with Pe-ter Like a we

la-dy they will treat her For a gal-lant lot are they They'll sail a way with we We'll

ff

Pe-ter And his sweet heart if they meet her Like a la-dy they will treat her For a

we we

1. gal-lant lot are they we 2. gal-lant lot are they. we.

3

ff

THE SULTAN OF MOCHA.

End of first Act.

ACT II.

ENTR'ACTE.

Allegretto.

PIANO.

The musical score is written for piano and consists of six systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The tempo is marked 'Allegretto'. The score begins with a piano (*p*) dynamic. The first system includes a piano (*p*) marking. The second system includes a piano (*p*) marking. The third system includes a piano (*p*) marking. The fourth system includes a piano (*pp*) marking. The fifth system includes a mezzo-forte (*mf*) marking. The sixth system includes a mezzo-forte (*mf*) marking. The score concludes with a final chord in the sixth system.



SONG.

Nº 11.

"I love the ocean."

PIANO. *Allegretto.*

SNEAK.

1. I left my na - tive
2. When I am ill and

land and dared The per - ils of the sea And came out here a
have to cross The deck to wind - ward lee The fish - es look with

buc - ca - neer Or pi - rate bold to be But ev - er since I
pity - ing eye And shew anx - i - e - ty My lips turn blue! my

THE SULTAN OF MOCHA.

came a shore I've felt so ve-ry queer For while a-float, I al-ways was In a
sen-ses swim I reel dis-tress'd to lee-ward And quite collapse, with stagg'ring limb I

ritard.

state of pipes and beer In a state of pipes and beer In a state of pipes and
faint-ly call the steward I faint-ly call the steward I faint-ly call the

ritard.

Slower.

beer. I love the o - cean in a calm I'm queer when its in mo-tion Its
steward.

p Legato.

roll - ing waves bring on a qualm But still I love the o - cean.

D. C.

DUO & CHORUS.

Nº 12.

"Now tremble you traitor."

Allegro.

PETER.

Now trem - ble now

PIANO.

f

trem - ble you trai - tor, You dark per - pe - tra - tor Of

mf

deeds that a mate or A tar should de - fy Come, now for a drill - ing And

kill - ing and spill - ing The blood of a vill - ing Come plot - ter, and die

TENORS & BASSES.

With

THE SULTAN OF MOCHA.

f

courage a - bound - ing Be - hold us sur - round - ing The

trai - tor con - found - ing His plot and his plan With

courage a - bound - ing Be - hold us sur - round - ing The

SNEAK.

Oh fate of the

trai - tor con - found - ing His plot and his plan!

p

THE SULTAN OF MOCHA.

Cor - sair He'll cut me to horse - hair And leave me a

corse, ere The Cor - sair can fly But

doom me no cai - tiff My cou - rage is

na - tive My hate on your fate! if I

strike you must die My hate on your

fate! if I strike you must

die.

PETER.
With my sword's thin edge I'll

cut you to spin - nach You dea - ler from Green - wich Re -

sist if you can Come now for a drill - ing. a

SNEAK.

Oh fate the

TENORS & BASSES.

p Oh fate the

killing and a spill - ing The blood of a vill - ing Come plot - ter die.

Cor - sair They'll make me a corse ere I can fly

Cor - sair We'll make him a corse ere the Cor - sair can fly With

ff

The musical score is written for a vocal soloist and piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into three systems, each containing four staves: two for the vocal line and two for the piano accompaniment.

System 1:

- Vocal staff 1: "You"
- Vocal staff 2: (empty)
- Piano staff 1: Accompaniment for the first vocal line.
- Piano staff 2: Accompaniment for the first vocal line.

System 2:

- Vocal staff 1: "cou - rage a - bound - ing Be - hold us sur - round - ing The"
- Vocal staff 2: (empty)
- Piano staff 1: Accompaniment for the second vocal line.
- Piano staff 2: Accompaniment for the second vocal line.

System 3:

- Vocal staff 1: "dea - ler from Green - wick Re - sist if you can"
- Vocal staff 2: "I'll run if I can"
- Piano staff 1: Accompaniment for the third vocal line.
- Piano staff 2: Accompaniment for the third vocal line.

System 4:

- Vocal staff 1: "traï - tor con - found - ing His plot and his plan With"
- Vocal staff 2: (empty)
- Piano staff 1: Accompaniment for the fourth vocal line.
- Piano staff 2: Accompaniment for the fourth vocal line.

System 5:

- Vocal staff 1: "You"
- Vocal staff 2: (empty)
- Piano staff 1: Accompaniment for the fifth vocal line.
- Piano staff 2: Accompaniment for the fifth vocal line.

System 6:

- Vocal staff 1: "cou - rage a - bound - ing Be - hold us sur - round - ing The"
- Vocal staff 2: (empty)
- Piano staff 1: Accompaniment for the sixth vocal line.
- Piano staff 2: Accompaniment for the sixth vocal line.

dear from Green - wich Re - sist if you can Re - sist if you can Re -

I'll run if I can I'll run if I can I'll

traitor con - found - ing His plot and his plan His plot and his plan His

sist if you can Re - sist if you can.

run if I can I'll run if I can.

plot and his plan His plot and his plan.

ff

THE SULTAN OF MOCHA.

CHORUS OF SLAVES.

Nº 13.

"O Caspian!"

Allegretto.

PIANO. *p*

pp

THE SULTAN OF MOCHA.

8 SOPRANOS.

O, Cas pian! O, Cas - pian! tho' gloo - my the wave And

stern the deep shores that thy wild wa - ters lave O

would that from hills which en - sha - dow thy breast Once

more we could gaze on thy lo - som at rest

pp

Cir - cas - sia, Cir - cas - sia, the charm of thy name Dis -

pp

pels for one mo - ment the thought of our shame Our

hearts fill'd with glad - ness, sur - ren - der their pain And we

live in our dear na - tive val - leys a - gain.

D. C.

SONG.

N^o 14.

"Woman's rights."

DOLLY.

1. If I could rule all
2. I've faith in mo - dern

PIANO. *ff*

wo - men's hearts I'd so their spi - rits fa - shion That they should scorn the ty - rant sex And
thought profound For this is what it teach - es That 'tis to wo - man - kind we owe "The

spurn the ten - der pas - sion 'Tis wo - man's du - ty I'll main - tain On love to breathe de -
o - ri - gin of speech - es" I know that wo - men are by men Con - sider'd an ob -

fi - ance To lee - ture, vote, lock wise and talk Of po - li - ties and sci - ence.
jee - tion We're on the an - gels side, the men Are from the other di - rec - tion.

THE SULTAN OF MOCHA.

Talk of pro - pri - e - ty Spread of so - ci - e - ty Wide no - to -

ri - e - ty This do we crave Wo - man strong mind - ed Is

not to be blind - ed By man when he's mind - ed To make her his slave.

1. Repeat Chorus

D.C.

2.

make her his slave.

2/4

THE SULTAN OF MOCHA.

SOLI & CHORUS.

Nº 15.

Andante maestoso. FLINT.

But be -

ware For I swear that I'll

DOLLY.

sell you to the Grand Pa - sha Nought I care I'm a -

ware that you'll sell me to the Grand Pa -

THE SULTAN OF MOCHA.

CHORUS.

sha Pi ty spare Will you

swear That you'll sell us to the Grand Pa

DOLLY & CHORUS.

sha Pi ty spare Will you swear that you'll

sell us to the Grand Pa - sha.....

THE SULTAN OF MOCHA.

PROCESSION MUSIC.

Nº 16.

and

SULTAN'S SONG.

Allegro.

PIANO.

THE SULTAN OF MOCHA.

SULTAN.

Sul - tan am I, not a bit shy;

Look at my eye, wa - ry and sly;

And up - on my word, I de - fy Might - y and high kings far and nigh.

THE SULTAN OF MOCHA.

Sul-tan am I not a bit shy

Look at my eye wa-ry and sly And up-on my word, I de-fy

Might-y and high kings far and nigh And up-on my word I de-fy

Might-y and high kings far and nigh.

THE SULTAN OF MOCHA.

No - tice my gait is - n't it great

Stur - dy and straight when I'm i - rate

Pa - shas a - wait fear - ing my hate When I'm e - late la - dies all state

Love is their fate none at such rate cap - ti -

vate Love is their fate, none at such rate

DOLLY.
cap - ti - vate. Is - n't he a dreadful villing

No one looks for vir - tue there If he's good he spends a

shilling When he comes to Mo - cha fair.

THE SULTAN OF MOCHA.

CHORUS OF SLAVES

Isn't he a dread ful vil ling

SULTAN.

No - tice my gait

nev - er look for vir - tue there

If he's good he spends a

Isn't great

shilling

When he comes to Mo - cha fair

No - tice my gait

Isn't great.

D.C.

SONG.

Nº 17.

Come buy come buy.

FLINT.

Come buy, come buy The

PIANO.

f

p

princes try. They're beauties passing rare The choicest lot That e'er was got To

grace a Mo-cha fair. Come buy, come buy The princes try, They're beauties passing

p

rare The choicest lot That e'er was got To grace a Mo-cha

8

mf

THE SULTAN OF MOCHA

fair The choi-cest lot That e'er was got To grace a Mo-cha

fair. With in those eyes What beau-ty lies, Ob-

serve the Gre-cian nose And just beneath The pear-ly teeth While warm each red cheek

glows. No rose more sweet Could Pa-sha meet Or with the Sul-tan dwell E-

rall. *a tempo.*

clips-ing quite The li-ly white Each gen-tle soft ga-zelle Come buy, come

rall. *a tempo.*

buy, come buy. Come buy, come buy The

8

princes try They're beauties passing rare The choi-cest lot That e'er was got To

8

grace a Mo-cha fair With-in those eyes What beau-ty lies Ob-serve the Grecian

8

nose And just be-neath The pear-ly teeth While warm each soft cheek glows.

The musical score is written for a voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into five systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written below the vocal line. The tempo markings 'rall.' and 'a tempo.' appear at the beginning of the first system and above the piano part of the second system. There are also '8' markings above the piano part of the second and third systems, likely indicating eighth notes. The piano accompaniment features various textures, including chords, arpeggios, and melodic lines. The vocal line is primarily composed of eighth and quarter notes, with some longer phrases.

No rose more sweet Could
 Pa - sha meet Or with the Sul - tan dwell.
 No rose more sweet Could Pa - sha meet Or with the Sul - tan
 dwell E - clips - ing' quite The li - ly white Each gen - tle soft ga - zelle.

THE SULTAN OF MOCHA.

SLAVE DANCE.

Nº 17. bis.

Moderato.

PIANO.

mf

DOLLY

Don't buy don't buy Its all my eye They're nei-ther rich nor rare The

Allegro vivace.

shab - biest lot That ere was got To grace a Mo - cha fair

Nº 18.

DUO & CHORUS.

Allegro.

Sweet Hannah or Alice.

PIANO.

The piano introduction consists of two systems of music. The first system is in 6/8 time, marked 'Allegro.' and 'f' (forte). It features a treble and bass staff with a key signature of one sharp (F#). The melody in the treble staff is composed of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The second system continues the piece, ending with a double bar line.

SULTAN.

Sweet Hannah or A - lice Oh, come to my pa - lace And drink from the cha - lice Of

The vocal line for the Sultan is written on a single staff. It begins with a treble clef and a key signature of one sharp. The lyrics are: "Sweet Hannah or A - lice Oh, come to my pa - lace And drink from the cha - lice Of". The melody is composed of eighth and sixteenth notes. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass) with a key signature of one sharp. The piano part is marked 'p' (piano) and features chords and single notes.

DOLLY.

plea - sure with me, Oh, no this young gal is A - fraid of your ma - lice My

The vocal line for Dolly is written on a single staff. It begins with a treble clef and a key signature of one sharp. The lyrics are: "plea - sure with me, Oh, no this young gal is A - fraid of your ma - lice My". The melody is composed of eighth and sixteenth notes. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass) with a key signature of one sharp. The piano part features chords and single notes.

SULTAN.

dear sai - lor lad is The lov - er for me My heart my Sul - ta - na Be -

The vocal line for the Sultan is written on a single staff. It begins with a treble clef and a key signature of one sharp. The lyrics are: "dear sai - lor lad is The lov - er for me My heart my Sul - ta - na Be -". The melody is composed of eighth and sixteenth notes. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass) with a key signature of one sharp. The piano part features chords and single notes.

THE SULTAN OF MOCHA.

neath this ban - da - na Oh, tell me, how can a True lov - er like me Find

The first system of the musical score for 'The Sultan of Mocha'. It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are 'neath this ban - da - na Oh, tell me, how can a True lov - er like me Find'. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

rest for a mi - nute Re - fuse and this sei - mi - tar Puts a quick li - mit to

The second system of the musical score. The vocal line continues with the lyrics 'rest for a mi - nute Re - fuse and this sei - mi - tar Puts a quick li - mit to'. The piano accompaniment continues with similar chordal textures.

Shal - lah you'll see.

The third system of the musical score. The vocal line concludes with the lyrics 'Shal - lah you'll see.' The piano accompaniment features a more active right hand with eighth notes and a left hand with sustained chords. A dynamic marking of *f* (forte) is present.

The fourth system of the musical score, which is a continuation of the piano accompaniment from the previous system. It features a more active right hand with eighth notes and a left hand with sustained chords.

DOLLY.
Oh ,

The fifth system of the musical score. It begins with the word 'DOLLY.' in a larger font. The vocal line starts with the lyrics 'Oh ,'. The piano accompaniment continues with a similar texture to the previous systems.

no sir pray ex - cuse me My love is o'er the sea It

p

won't at all a - muse me To be your charm - er you see.

f

SULTAN.

O no you can't re - fuse me ME! Shal - lah, pray now

p

be I'll be as good as your true love see And turn a fe - lo - de -

DOLLY

My

f *rit.*

name is - nt Han - nah You sau - ey rude man. a_ Done now if you can a_ Be -

tray - ing of me Un - hand me this mi - nute Your wig I will trim it Your

SULTAN.

eye I will dim it And soon let you see Re - fuse me fair beau - ty O,

guards do your du - ty That fel - low to boot; he To Shu - sa is sent Re -

rit.

luctant or willing I bet you a shil - ling You'll find my love killing Un - less you relent

rit.

CHORUS.

Sweet Han - nah or A - lice O drink from his cha - lice Al -

tho' your own pal is A - way on the sea So be his Sul - ta - na And

wear a ban - da - na A new M^{rs} Shal - lah's a Great no - vel - tee.

ff

D. C. for Symphony.

THE SULTAN OF MOCHA.

FINALE.

Nº 19.

TRIO & CHORUS.

You'd better stay with me at Mocha.

PIANO. *ff*

§

(Sultan.) 1. So you'd bet - ter stay with me at
(Flint.) 2. What ev - er you may think of

mf

Mo - cha And be num - ber 5, 0, 3. You'll
Mo - cha And what ev - er you may think of me This

THE SULTAN OF MOCHA.

find me the wittiest old jo - ker From Greenwich to the Cas - pian
fun - ny lit - tle wick - ed old jo - ker Must pay im - me - diate -

sea I'll buy you silks and sa - tins by the bu - shel If Sul -
ly I'll put an ex - e - cu - tion in his ha - rem And there'll

ta - na you will be You shall have a lit - tle cot a
be a sell you see And I'll seize his lit - tle cot his

poo - dle and a yacht To sail a - bout the Cas - pian
poo - dle and his yacht And his cot - tage by the Cas - pian

CHORUS.

The musical score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 2/4. The score consists of seven systems of staves. The first system includes the lyrics 'sea. sea. So you'd bet - ter stay with him at Mo - cha And'. The second system is a piano accompaniment. The third system includes the lyrics 'be num - ber 5. 0. 3. You'll find him the wit - tiest old'. The fourth system is a piano accompaniment. The fifth system includes the lyrics 'jo - ker From Green - wick to the Cas - pian sea.'. The sixth system is a piano accompaniment. The seventh system is a piano accompaniment. The score features various musical notations including treble and bass clefs, key signatures, time signatures, and dynamic markings such as *ff* (fortissimo). The lyrics are written below the vocal staves.

sea. sea. So you'd bet - ter stay with him at Mo - cha And

be num - ber 5. 0. 3. You'll find him the wit - tiest old

jo - ker From Green - wick to the Cas - pian sea.

If I stay a-long with you at Mo-cha And be num-ber 5. O,

3. You'll find my sai-lor bloke a, Come back and res-cue

me I'll lead you such a life of tor-ment That in-

clin-ed you will be To put me in a sack and *rit.*

send me back To the bot-tom of the Cas-pian sea. *a tempo*

a tempo ff

SULTAN, FLINT & CHORUS.

So you'd bet - ter stay with me him at Mo - cha And be num - ber 5. 0.

ff

3. You'll find me him the wit - tiest old jo - ker From

rit.

rit. *a tempo*

Green - wich to the Cas - pian sea.

ff

End of second Act.

THE SULTAN OF MOCHA.

ACT III.

Allegretto Grazioso. ENTR' ACTE.

PIANO.

The piano score is written for a grand piano in 2/4 time, with a key signature of one sharp (F#). The tempo is marked 'Allegretto Grazioso'. The score consists of seven systems of music, each with a treble and bass staff joined by a brace. The first system begins with a forte (f) dynamic and a triplet of eighth notes in the right hand. The second system features a piano (p) dynamic marking. The third system continues the melodic and harmonic development. The fourth system includes several flat accidentals in the bass line. The fifth system shows a return of the triplet motif. The sixth system features a forte (f) dynamic marking. The seventh system concludes the piece with a final cadence. The overall texture is light and graceful, typical of an entr'acte.

THE SULTAN OF MOCHA.

CHORUS, by the crew.

Nº 20.

"A Sailor's Love."

PIANO.

 The piano introduction is in 6/8 time, marked with a forte (f) dynamic. It features a melody in the right hand and a supporting bass line in the left hand, both using eighth and sixteenth notes.

MALE VOICES
8^{va} lower.

mf

It's a woe - ful sight, When late at night Cruel hus - bands beat their
When eight or nine sit down to dine On friend - ship's terms 'tis

 The male voices part is written on a single staff with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in 6/8 time, marked with a mezzo-forte (mf) dynamic. The lyrics are written below the vocal staff.

p

spou - ses And a mar - rying maid by her lad be - tray'd Is a
jol - ly And jol - lier still when the bowl they fill With a

 The male voices part continues on the same staff. The piano accompaniment is in 6/8 time, marked with a piano (p) dynamic. The lyrics are written below the vocal staff.

THE SULTAN OF MOCHA.

sigh which our pi - ty a - rou - ses It's wee - ful too this
truce to me - lan - cho - ly 'Tis jol - ly too when

shall be true When seven - ty - six weds twen - ty - two But the
Bess and Sue In the new - mown hay meet Dick and Hugh But the

woe - fulest sight it seems to me Is the lass that sighs when her love's at sea
jol - liest sight it seems to me Is the lass that laughs when her love's at sea

That
That

sighs.....

laughs.....

That sighs when her love's at sea.
That laughs when her love's at sea.

That sighs..... a - lack..... will my love..... come back.....
That laughs..... that laughs.... when her love's..... at sea.....

That sighs alack my love come back Is the
Ah ah ah ah ah ah Is the

lass that sighs when her love's at sea, when her love's at sea.
lass that laughs when her love's at sea, when her love's at sea.

sighs..... a - lack..... will my love..... come back.....
 laughs..... that laughs..... when her love's..... at sea.....

99

That sighs a - lack my love come back Is the
 Ah ah ah ah ah ah ah ah Is the

p

lass that sighs when her love's at sea, when her love's at sea, Is the
 lass that laughs when her love's at sea, when her love's at sea, Is the

lass that sighs when her love's..... at sea. sea.
 lass that laughs when her love's..... at sea. sea.

pp

YAWNING SONG.

Nº 21.

I really am so sleepy.

Andante.

PIANO.

The piano introduction is in 4/4 time, marked Andante. It features a treble and bass staff. The treble staff begins with a series of chords and a melodic line, while the bass staff provides a simple harmonic accompaniment. Dynamics include *mf* and *f*.

PETER.

1. Tired and worn Rest now I crave Oh dear I'm ve - ry sleep - y
 2. Many a night Sleep - less I've lain Oh dear I'm ve - ry sleep - y

The vocal line for Peter is in a single staff, with lyrics written below. The piano accompaniment is in a grand staff, providing harmonic support. The tempo is Andante.

Blown by the wind Tossed by the wave Oh dear I am so sleep - y
 Rock'd by the ocean Tor - tur'd with pain Oh dear I am so sleep - y

The vocal line continues with the second verse. The piano accompaniment remains consistent with the first verse.

Rest for the wea - ry Bless'd be thy name Oh dear I am so sleep - y
 Sleep now my sen - ses Seem to en - chain Oh dear I am so sleep - y

The vocal line concludes with the third verse. The piano accompaniment provides a final harmonic setting.

THE SULTAN OF MOCHA.

Slum - ber soft nurse My spi - rit doth tame Oh dear I am so
And now my care Seem to be ta'en Oh dear I am so

yawning.
sleep - - y Ah..... I
sleep - - y

real - ly am so sleep - y Ah.....

Ah..... I real - ly am so sleep - y

D. C.

MUSSETTE.

N^o 21. bis.

Andante.

PIANO.

SLUMBER SONG.

N^o 22.

Andante.

PIANO.

DOLLY.

Close thou gen - tle sleep..... These ev - er wake - ful eyes.....

THE SULTAN OF MOCHA.

p

..... Bid no hurt - ful step in - trude where my true lov - er

This system contains three staves. The top staff is for the Violoncello obligato, starting with a piano (*p*) dynamic and featuring a melodic line with slurs. The middle staff is for the vocal line, with lyrics underneath. The bottom staff is for the piano accompaniment, consisting of chords in both hands.

p

Lies..... Sweet the ten - der task..... to watch while the

This system contains three staves. The top staff is for the Violoncello obligato, with a piano (*p*) dynamic. The middle staff is for the vocal line, with lyrics underneath. The bottom staff is for the piano accompaniment, with a piano (*p*) dynamic.

mf

lov'd ones sleep..... Rap - ture steal - ing O'er each feel - ing

This system contains three staves. The top staff is for the Violoncello obligato, with a mezzo-forte (*mf*) dynamic. The middle staff is for the vocal line, with lyrics underneath. The bottom staff is for the piano accompaniment.

First system of the musical score. It consists of three staves: a vocal line (soprano), a vocal line (tenor/bass), and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The vocal lines have lyrics underneath. The piano accompaniment features chords and moving lines. Dynamics include *mf* (mezzo-forte) and *f* (forte).

E'en..... though we weep Dan - gers dar'd for

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "me love Glad - ly I share with thee love". The piano accompaniment includes a *f* (forte) dynamic marking.

me love Glad - ly I share with thee love

Third system of the musical score. It concludes the piece. The vocal lines have lyrics: "Till thy com - rades call..... Slum - ber o'er thee fall.....". The piano accompaniment includes a *p* (piano) dynamic marking and a *ritard.* (ritardando) instruction. The system ends with a final chord in the piano part.

Till thy com - rades call..... Slum - ber o'er thee fall.....

ritard.

a tempo.
p

Sweet be thy rest By soft vi-sions blest; Sleep for thy

pp a tempo

love watches o'er thee And in thy dreams Bright be the gleams Of

colla voce. *tr.*
ad lib.

hap - py days yet be - fore thee.

colla voce. *p*

ritard.

The musical score is written for a voice and piano. It consists of two systems of staves. The first system has a vocal line (soprano) and a piano accompaniment (grand staff). The vocal line begins with a melodic phrase, followed by the lyrics 'Sweet be thy rest By soft vi-sions blest; Sleep for thy'. The piano accompaniment provides a harmonic foundation with chords and moving lines. The second system continues the vocal melody with lyrics 'love watches o'er thee And in thy dreams Bright be the gleams Of'. It includes various musical markings such as 'a tempo.', 'p' (piano), 'pp a tempo', 'colla voce.', 'tr.' (trill), 'ad lib.' (ad libitum), and 'ritard.' (ritardando). The score concludes with a final piano chord.

MELOS.

Nº 23.

Misterioso.

PIANO.

ff *pp* *ff* *pp* *mf*

THE SULTAN OF MOCHA.

CHORUS OF ODALISQUES.

N^o 24.

Allegretto Grazioso.

PIANO. *mf*

The musical score is written for piano and voice. The piano part begins with a treble and bass clef, key signature of one sharp (F#), and a 4/4 time signature. It features several triplet markings (indicated by a '3' over a bracket) and a dynamic marking of *mf* (mezzo-forte). The vocal line is written on a single staff with a treble clef and the same key signature and time signature. It includes two verses of lyrics. The piano accompaniment includes a variety of rhythmic patterns, including triplets and sixteenth notes, and a dynamic marking of *p* (piano) later in the piece.

1. From cham - bers most my -
2. A Sul - tan most mag -

ste - rious We come quite mum By
ni - ficent We dance be - fore We

THE SULTAN OF MOCHA.

or - ders most im - pe - rious We o - da - li-ques are dumb O,
love his smile be - ne - ficent We fear his frown much more A

sei - mi - tar of Is - lam 'Tis true 'tis true The
beau - ty were she fligh - ty A - las a - lack Or

Sul - tan he would frizz - le'em Who peep'd his ha - rem through So
any ways "hi - ty - ti - ty" That beau - ty gets "the sack"

when you come to Mo - cha Oh, no! don't

go And make your way too near we pray To

This system contains the first vocal line and the first system of piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp. The lyrics are: "go And make your way too near we pray To".

this se - ra - gli - o.....

mf

This system contains the second vocal line and the second system of piano accompaniment. The vocal line continues with the lyrics: "this se - ra - gli - o.....". The piano accompaniment includes a triplet of eighth notes in the right hand, marked with a triplet bracket and the number 3. The dynamic marking *mf* (mezzo-forte) is present. The system ends with a fermata over the final note of the vocal line.

This system contains the third system of piano accompaniment. It features a triplet of eighth notes in the right hand, marked with a triplet bracket and the number 3. The piano accompaniment continues with various chords and melodic lines in both hands.

This system contains the fourth system of piano accompaniment. It features a triplet of eighth notes in the right hand, marked with a triplet bracket and the number 3. The piano accompaniment concludes with a final chord in the right hand and a sustained bass line in the left hand.

TRIO.

No 25.

"It's very perplexing."

Allegro.

Tempo di Valse.

§

SULTAN.

PIANO.

1. Your beau - ty I
2. For peace I would

hate and des - pise..... Your chat - ter - ing tongue m'am an -
mar - ry you both..... But my con - science de - clares by the

noys me You'd best both get out if you're wise.....
wig - o' - me It's a shock - ing ex - am - ple to set.....

..... Un - less you wish quite to des - troy me You wish
..... When a Sul - tan is guil - ty of bi - ga - my Is

THE SULTAN OF MOCHA.

quite to des - troy me. (Isidore.) That's ve - ry dis - tress - ing to
guil - ty of bi - ga - my. (Eureka.) Dear Lord if my charms you des -

me..... I'm lov - ing and faith - ful and du - ti - ful..... With
pise..... And beau - ty and youth you cry "fie" up - on..... Re -

pad - dings and chig - nons you see..... I al - ways have thought my - self
joice o'er the love you have slain..... But lend me your bo - som to

beau - ti - ful False hair and paint I de - test..... I
die up - on (To Isidore) Of beau - ty of youth or of grace..... Ex -

nev - er did care one bit for 'em It's on - ly a sell at the
cuse me you hav'nt a par - ti - cle (To Sultan.) And your prac - tised eye can de -

best And some nev - er know what is fit for 'em.
tect The true from the coun - ter - feit ar - ti - cle.

ISIDORE.
So you'd bet - ter get mar - ried to me And a

EUREKA.
So you'd bet - ter get mar - ried to me And a

void fur - ther trou - ble and vex - ing For I love you
void fur - ther trou - ble and vex - ing For I love you

bet - ter than she And real - ly And real - ly

SULTAN.

Oh bo - ther Oh

The first system of the musical score. It consists of two vocal staves (soprano and alto) and a piano accompaniment. The vocal staves have the lyrics "bet - ter than she And real - ly And real - ly". The piano part features a melody in the right hand and chords in the left hand. The key signature is one sharp (F#).

And real - ly it's ve - ry per - plex - ing.

And real - ly it's ve - ry per - plex - ing.

bo - ther Oh bo - ther it's ve - ry per - plex - ing.

The second system of the musical score. It continues the vocal and piano parts. The vocal staves have the lyrics "And real - ly it's ve - ry per - plex - ing." and "bo - ther Oh bo - ther it's ve - ry per - plex - ing.". The piano part continues with the same accompaniment style. The key signature remains one sharp.

D. C.

The third system of the musical score, which is a piano solo. It features a complex piano accompaniment with multiple chords and melodic lines in both hands. The system ends with a double bar line and the instruction "D. C.". The key signature is one sharp.

THE SULTAN OF MOCHA.

BALLAD.

Nº 26.

"Unrequited Love."

Andante.

PIANO

mf

SULTAN.

1. My heart with an-guish now is torn Since you my ar-dent love de-
 2. Will you con-sent to be my bride, O lis-ten while I now im-
 ny I wish I never had been born Or ere on you had set my
 plore, I vow what-ev-er may be-tide, My heart shall nev-er wan-der
 eye more, These tears will quickly dim my sight And soon this heart will cease to
 Then yield to me your hand I pray, The depth of my de-vo-tion
mf
 beat I'm in a mi-ser-a-ble plight Be-hold your Sul-tan at your
 prove, Ah, do not lon-ger now de-lay But let my love your pi-ty
rit.
colla voce.

THE SULTAN OF MOCHA.

Musical score for "THE SULTAN OF MOCHA." The score is written for voice and piano. The key signature is two sharps (F# and C#), and the time signature is 3/8. The lyrics are: "Then pi - ty un - re - quit - ed love And say at last that you'll be mine Ac - cept my hand my life my love My heart will ev - er beat for thine." The piano part includes dynamic markings *p*, *mf*, and *f*, and tempo markings *rall.*. The score features several triplet markings (3) and a section titled "Styrienne." The vocal line is marked "foot move" at the beginning. The piano part has a "rall." marking at the end of the first system. The score concludes with a double bar line.

Musical score for "THE SULTAN OF MOCHA." The score is written for voice and piano. The key signature is two sharps (F# and C#), and the time signature is 3/8. The lyrics are: "Then pi - ty un - re - quit - ed love And say at last that you'll be mine Ac - cept my hand my life my love My heart will ev - er beat for thine." The piano part includes dynamic markings *p*, *mf*, and *f*, and tempo markings *rall.*. The score features several triplet markings (3) and a section titled "Styrienne." The vocal line is marked "foot move" at the beginning. The piano part has a "rall." marking at the end of the first system. The score concludes with a double bar line.

BARCAROLE.

No 27.

"My Boat is on the Shore."

Andante.

PETER.

PIANO.

The musical score is written for voice and piano. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The tempo is marked 'Andante.' The piano part starts with a forte (*f*) dynamic and features a series of chords in the left hand and a more melodic line in the right hand. The voice part enters with the lyrics 'My boat is on the shore And man - ned she must be By nev - er a mate or a ca - bin boy But on - ly you and me And I will ply the oar And'. The piano part continues with a steady accompaniment, including some triplet figures. The score concludes with a piano (*p*) dynamic marking.

My
boat is on the shore And man - ned she must be By
nev - er a mate or a ca - bin boy But on - ly you and me
And I will ply the oar And

THE SULTAN OF MOCHA.

pull you out to sea..... And then we'll sail and you shall steer So

DOLLY.
Ah..... Ah.....
fly my love with me Ah..... Ah.....

mf

..... And then we'll sail and I shall steer I'll fly then o'er the
..... And then we'll sail and you shall steer So fly my love with

sea.....
me.....

f

8

DOLLY.

But pos - ing I am ill..... (And I'm al - ways ill at

The first system of the musical score for 'DOLLY.' consists of a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present.

sea)..... And there's nev - er a mate or a ca - bin boy What

The second system continues the vocal line with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *p* is present.

will you do with me..... You'll

The third system continues the vocal line with a half note A4, a quarter note B4, a quarter note C5, and a half note D5. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* (forte) is present.

have to furl your sail..... And ply me with cham - pagne For they

The fourth system continues the vocal line with a half note E5, a quarter note F5, a quarter note G5, and a half note A5. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *p* is present.

THE SULTAN OF MOCHA.

say it's the thing to make you well When ill on the storm-y main Ah ..

PETER.

Ah ..

mf

..... I'll fly, my love, with thee If you'll

..... O fly, my love, with me And I'll

let me drink your good champagne When we're out on the storm-y sea.

give you some of my dry champagne If you're ill on the storm-y sea.

f

8

BALLET MUSIC.

No 28.

Moderato. 2nd time in 8^{vas}

PIANO.

The musical score is written for piano and consists of six systems of grand staves. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato' and the section is the '2nd time in 8^{vas}'. The score begins with a piano (*p*) dynamic. The first system shows the right hand playing a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords. The second system continues this pattern. The third system introduces first and second endings, marked with '1' and '2' and a forte (*f*) dynamic. The fourth system continues the first ending. The fifth system begins the second ending. The sixth system concludes the piece with a fortissimo (*ff*) dynamic.

THE SULTAN OF MOCHA.

FINALE.

CHORUS.

Nº 29.

Allegro. "We are sober, we are steady."

PIANO. *ff*

TENORS & BASSES.

We are so - ber we are stea - dy For the voy - age we are

rea - dy, From the Tro - pics and the Me - di - ter - re - a - nean

sea We'll sail a - way with Pe - ter And his sweet - heart here we

THE SULTAN OF MOCHA.

meet her Like a la - dy we will treat her For a gal - lant lot are

SOPRANOS.

we
We're so - ber we they are stea - dy For the voy - age we are
They're They're they they they they they they they

rea - dy From the Tro - pics and the Me - di - ter - re - a - nean sea We'll
They'll They'll They'll They'll They'll They'll They'll They'll

sail a - way with Pe - ter And his sweet - heart here we
they

meet her Like a la - dy we they will treat her For a gal - lant lot are we Like a
They're we see

la - dy we they will treat her For a gal - lant lot are we We'll sail a - way with
They're we see They'll

THE SULTAN OF MOCHA.

Pe - ter And his sweet - heart here we meet her Like a la - dy we will
they they

treat her For a gal - lant lot are we.
They're we see.

ff

3

THE SULTAN OF MOCHA.

End of Opera,